

SNEAK PREVIEWS & P.A.'s BOOST BO

This Odeon Drive Without Any Top

An unlimited number of prizes in the form of apparel and household goods is available to every Odeon manager for increased attendance in the new drive being put on by the circuit and named "The Odeon 'Live Like a King' Ticket Sellebra- (Continued on Page 4)

Attendance Down At Variety Game

Attendance at the annual Variety baseball benefit at the Toronto Maple Leaf Stadium, during which the home team lost to Havana 4 to 3 in a very good game, was 7,287 — about 10,000 fewer patrons than the record for that particular event. (Continued on Page 3)

USA's Film Restoration Points Up Our Need

Approaching completion of the restoration of copyrighted movies up to 1912, a project of the Academy of Motion Picture Arts and Sciences, directs interest again to the matter of a Canadian film archive, for among them are a number made in Canada or about Canadians. For responsible agencies, such as an officially-approved film archive, the Academy will make the material available providing that Primrose Studios of Hollywood, the restoration firm, is given the order and that an extra print be deposited in the USA's Library of Congress.

That information and much (Continued on Page 8)

Saskatchewan Theatre Open

The Elk's Lodge of Shellbrook, Saskatchewan has opened its new 420-seat Elk's Theatre, replacing the old outdated house.

OLD-TIME IDEAS PROVE HARDY IN BATTLE FOR PATRONAGE

Not-so-sneak previews, personal appearances — these old-time ways of boosting the film boxoffice have suddenly been rediscovered at a time when exploitation departments are looking for new ones. It's like finding uranium ore in an abandoned copper mine. Recent experiences in Canadian cities have industry executives working toward increasing their frequency.

Periodical Editorializes Re Trade Paper Helpfulness

Today there are about 250 business papers in Canada and Industrial Marketing reports that 28 new ones were started from July, 1954 to June, 1955. The USA has 2,300 business papers. "The time comes in every field of commerce and industry when the need is felt for a paper of its own," states an editorial in the current issue of Canadian Printer and Publisher. It gives some of the news areas, then says: "Hence, the business paper becomes the standard reference or 'bible' in its sphere." The editorial concludes: "Canadian business papers, many of them bucking U.S. as well as home-grown competition, have set for themselves very high standards of responsible and progressive journalism, and are rendering outstanding services to the country as well as the particular fields in which they circulate."

The "Major Studio Sneak Preview" is beginning to creep back into bigtown ads and the idea is bringing such results that circuits plan to introduce it in smalltown houses. There are, of course, theatres which have had a weekly preview on a fixed night each week for years. The box-office benefitted but it was found that the audiences grew more and (Continued on Page 4)

Balaban Praises FPCC Executives

No single company could make all the good films the motion picture industry needs, nor could two, Barney Balaban, president of Paramount Pictures, said at a luncheon given in his honor by Famous Players. He welcomed such pictures from all (Continued on Page 3)

July Bldg. Awards

Three construction and alteration awards, valued at \$108,000, were let in Canada in July. Alberta had one, worth \$90,000, and Ontario had two, valued at \$18,000. In July, 1954 ten contracts were awarded and these were worth \$456,400.

TWENTIETH CENTURY REGIONALS

Regional meetings of Twentieth Century Theatres for this year will be held in different Ontario cities on September 7, 21 and 28, it was announced at the home office in Toronto by N. A. Taylor, president and managing director. Accompanying Taylor will be Raoul Auerbach, vice-president; Harry S. Mandell, secretary-treasurer; M. L. Axler, theatre operations manager; John S. Kurk, district manager; and Barney Fox, head booker. The last meeting, slated for Toronto, will also be attended by S. V. Roth, district manager; H. P. Ginsberg, head of accounting; D. D. Lawless, chief auditor; and Dave Mandell, Inter Theatre manager.

On September 7 managers from Orillia, Lindsay, North Bay, Sudbury, Napanee, Belleville and Trenton will meet with the head office group in the first-named city.

The party will inspect theatres in Windsor, Chatham, Sarnia, St. Thomas and London and managers from these cities will come to the meeting in London on September 21, as will those from Brantford, Dunnville, Welland, St. Catharines, Hamilton, Galt and Kitchener.

The closing meeting takes place in Toronto on September 28.

BEAUDRY NOW SMPTE FELLOW

Roger Beaudry, who recently joined Shelly Films Limited at its new studio on Brockhouse Road, Toronto, will be among those to become a Fellow of the Society of Motion Picture and Television Engineers at its forthcoming 78th semi-annual convention, scheduled for early October at Lake Placid, NY. He has been a SMPTE member for some time.

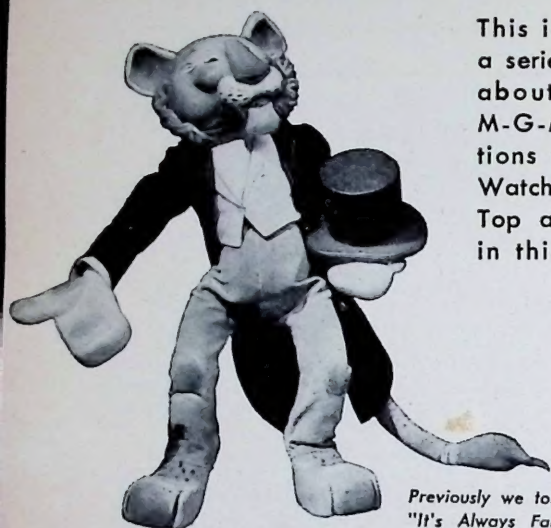
One of the Canadian motion picture industry's top-ranking technical experts, Beaudry was born in Ottawa, educated in electrical engineering at Queen's University. After service in the Royal Canadian Navy he joined the National Film Board in 1945 and was its chief sound recording engineer until he joined Shelly.

BOASBERG TO JOIN PARAMOUNT SETUP AFTER LABOR DAY

Veteran distribution executive who was RKO sales chief before helping to organize DCA, Charles Boasberg will join Paramount home office in an important sales capacity after Labor Day, it was announced by George Wellner, head of

world wide distribution. He'll handle exhibitor distress appeals. "This information and opinion will then be channeled to Mr. Boasberg, who will thereafter handle the matter with honesty, friendliness and expedition."

THE BEST FROM THE WEST!



This is one of a series of ads about the Big M-G-M attractions to come. Watch for more Top attractions in this spacel

Previously we told you about "It's Always Fair Weather," "Quentin Durward" and "Trial."

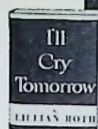


"THE TENDER TRAP"

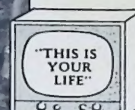
In CINEMASCOPE and COLOR

This riotous film from the Broadway stage hit brings a company of top-flight funsters from both Hollywood and New York to catch every one of its thousand laughs!

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Celeste Holm • Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten



BEST-SELLER!



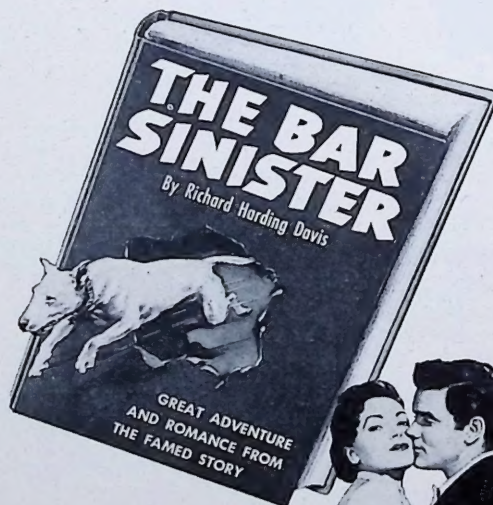
TV FAME!

"I'LL CRY TOMORROW"

The remarkable story of Lillian Roth as revealed in her book and on TV's "This Is Your Life" comes to the screen as an inspiring human document.

★

M-G-M presents "I'LL CRY TOMORROW" starring Susan Hayward • Richard Conte • Eddie Albert • Jo Van Fleet • Don Taylor • Ray Danton • Screen Play by Jay Richard Kennedy and Helen Deutsch • Based on the book by Lillian Roth, Mike Connolly, Gerold Frank • Directed by Daniel Mann • Produced by Lawrence Weingarten



In CINEMASCOPE and COLOR

For the millions who asked for something new. Adventure, romance and humor in a novel, fast-paced entertainment.

★

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards • Jarma Lewis • Edmund Gwenn • Dean Jagger • and Wildfire • with Richard Anderson Willard Sage • Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman • Produced by Henry Berman

It's time to mail your Audience Awards nominations

Film Weekly

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HYE BOSSIN, Managing Editor

Assistant Editor - - - Ben Halter
Office Manager - - - Esther Silver

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VARIETY GAME

(Continued from Page 1)

A rough estimate of the amount that would reach Variety Village from the sale of tickets and the profit of the souvenir program is \$25,000. The league game was preceded immediately by a vaudeville show drawn from the Casino Theatre, which followed a seven-inning softball game, won 3 to 1 by the 30th Battery Bombers from the NHL All-Stars. Richard Scott of CKEY acted as emcee and offered Variety's appreciation. During the game 18 lucky number prizes, donated by merchants, were awarded.

Before and during the game a dozen barkers sold souvenir programs. Much effort went into the event in advance, barkers selling tickets in the stands days before the game and lady barkers helping to distribute tickets among friends. Press, radio and TV people, who were entertained at a luncheon in the clubrooms a few days before the game, were helpful.

Why didn't the game draw a larger crowd? The reasons are varied. There was considerable rain earlier in the day, which caused people not to make arrangements to attend. The law prevented the Variety Club from giving away a car, as in former years. The show did not have a popular star. And Bunny Morganson suggested in his Telegram report of the game that "Boosting the tab for general admission was a mistake."

It was most fortunate for Variety that the souvenir program, which was suggested by Raymond Allen after several games without one, was in existence to guarantee a certain amount of income. In the program editorial content was a page of appreciation to Jack Kent Cooke, president of the ball club; a report on the annual graduation dinner, an article summarizing Variety's ten years, a tribute to the George Formbys for their recent Variety tour, the story of Variety's origin, the annual report of the Willage, a picture and story about those who put on out-of-town benefits, the thanks of the tent to Walter Murdoch of the musicians and others.

Barney Balaban Here

(Continued from Page 1)

companies as the base of a healthy motion picture industry.

In Toronto for a directors meeting, Balaban and Paul Raibourn, a company vice-president, were welcomed by John J. Fitzgibbons, president of Famous Players, who noted that this was the 35th anniversary of Canada's leading circuit and that Balaban was entering his 20th year as head of the parent company.

Those present were department heads, several press representatives and two guests from Paramount Film Service. They heard Balaban touch on many industry matters in chatty fashion and enjoyed his observations, quite a few of them humorous. Paramount, which controls Tele-meter, had begun preparing for TV 15 years ago with the conviction that it was just another form of motion picture exhibition. Some years ago it began cleaning its studio shelves so that it could make a fresh start in picture by picture production. And now his company had the highest dollar inventory in the industry and the question about each new picture was not how much but how good.

Balaban recalled when Famous Players had 18 theatres and said

that Fitzgibbons and R. W. Bolstad, the vice-president, had given the company 25 years of wonderful service. The foundation had been laid by others but they had built the company to its present position, aided by many of those present—and they had done it in a way that was a credit to the entire motion picture industry. He commented on Fitzgibbons' new working pattern — part of the year in Toronto and the rest at the studio in Hollywood — and hoped that it would keep him in service "for 25 or 50 years."

Mayor Nathan Phillips, introduced by Fitzgibbons as an old friend of the industry, welcomed Balaban, saying that he was famed for his philanthropic work, and praised Famous Players for its part in helping to develop the city and country.

After Paul Raibourn spoke, saying that TV was of value to the industry, Bolstad thanked the gathering. Win Barron, captain of Paramount's Canadian Balaban Drive, delivered the good wishes of his team.

Also at the head table were Angus MacCunn, Famous Players' secretary, and Gordon Lightstone, Paramount's Canadian chief.



JARO Men On the Deck of the HMS Wallaceburg, RCN

One of the most remarkable film-theatre promotion ideas was Odeon Theatres' three-ship screening of JARO's great film of naval warfare in WW II, *Above Us the Waves*. The screenings took place at the end of a full day's exercises on Lake Ontario by 15 ships of the Royal Canadian Navy. The film was shown on HMS Portage, HMS Minas and HMS Wallaceburg, the last being the flagship, which was under the command of Rear-Admiral K. F. Adams.

Each of the three ships carried radio commentators, columnists, cameramen and newsreel photographers from Western Ontario, who boarded them in Toronto at 9 a.m. and returned to shore at 12.30 a.m. They observed the exercises, which included gunfire and depth bombing, and made notes of the RCN's commemoration of the launching of two RN sloops in 1775. These were the first British ships to fly the ensign on the lakes.

In this picture we see Foster Hewitt, who was transferred from the Wallaceburg to the Portage via ropes; L. W. Brockington, QC, who seems to be emphasizing his point; and Frank H. Fisher, general manager of J. Arthur Rank Film Distributors (Canada) Limited.

Odeon's Jim Hardiman handled his company's part in the proceedings, helped by JARO's Tommy Knight. He worked with Ltd.-Cmdr. A. J. Ploss, Staff Officer Information.

OUR BUSINESS

by N.A. Taylor

THE owner of a motion picture theatre in a very small town located in a TV-saturated area faces a real economic problem today. Any self-respecting town of approximately 3,000 population could always support a motion picture theatre unless, of course, it bordered on a much larger town and thereby virtually became a subsequent run. Since such theatre usually could seat about three or four hundred, the rule-of-thumb of one seat for every ten of population was generally applicable, and the exhibitor prospered in direct relation to his ability as a showman, businessman, film buyer, etc. In many places there is now a new situation.

It is really unfair to suggest that TV is the sole villain in many of these cases. Actually, there are many economic factors which have affected small towns. As an example, the increased use of the automobile has drained off a great deal of the spending money of the small-town exhibitor's potential patronage. It has also made his potential patron a possible customer for one of the drive-in theatres which have been springing up around the country in the most unlikely places. While these units are not in themselves economically sound, quite often they draw sufficient business from the established small-town theatres to make the difference between profit and loss. Actually, therefore, TV is really only the last straw.

With due consideration to all contributing factors, it seems apparent that the old rule-of-thumb of one seat for ten people is no longer applicable to small towns, any more than it is to large cities. Assuming, for a moment, that the rule becomes one seat for every 20 people, such small town can now only support from 150 to 200 seats. Generally, it is not feasible to operate a theatre so small, particularly with present-day costs. What, therefore, is the solution or salvation for small-town theatres?

Such theatres must now operate with reduced overhead or some kind of subsidy—perhaps both. It has been proven that the closing of the only theatre in a small town is quite detrimental to the business of the merchants therein. It is also bad business for the motion picture industry to have people in the small towns deprived of the opportunity to see some of the fine attractions that are current. The subsidy, therefore, may come from the merchants of the town in a co-operative manner

(Continued on Page 9)



ONTARIO ODEON MANAGERS AND WIVES PREVIEW PRIZES FOR BOOSTING THEIR BUSINESS

NEW ODEON DRIVE

(Continued from Page 1)

tion." The basis of the drive is the gathering of points, which will reward managers on the principle of "the greater the boxoffice receipts over quota, the bigger the prize." A sliding scale will be employed.

Previously drives of this nature made prizes available only to the toppers in each division. Through this competition every manager employed by Odeon Theatres can win one or more of the articles, depending on the amount of effort he puts into increasing his ticket sales. A handsome 50-page catalogue lists hundreds of premiums, ranging from a pair of socks to a refrigerator, a TV set or a bedroom suite, and the point value of each.

This is the first time that a Canadian drive will give each manager an opportunity to win, for his theatre will not compete with any other. He will be working only against the past performance of his own house and the better he does the more points he garners and the more valuable the prize he can choose. The big Belnap and Thompson (Canada) Limited book of prizes has been sent to each manager.

In the first week of the drive, which begins Labor Day and runs for 13 weeks to December 3, the average theatre is expected to get 20,000 points and from there it can be maintained, increased or decreased.

Jim Hardiman's advertising and publicity department has sent out a great deal of material covering the drive to each manager and the idea has caught fire. Enthusiastic response has been forthcoming from supervisors and managers, who are anxiously champing at the bit to get started. It is Odeon's answer to those who are crying the boxoffice blues and bemoaning the inroad TV is making on attendance figures.

In this picture we see Odeon managers from Toronto, Hamilton, Aurora, Newmarket and Brampton, along with their supervisors and Jim Hardiman, publicity chief, as they prepared for the "Odeon Live Like a King Ticket Solicitation." They gathered at Belnap & Thompson's plant near Toronto to look at the vast array of goods that they could win through a point system based on increased business in their theatres. This is the first time an unlimited contest has been tried in Canada.

—Photo by Bob Ellis of The Royal Studios

\$25,000 Loss In Theatre Fire

A forgotten cigarette was the cause of a recent fire in the balcony of the Hollywood Theatre, Niagara Falls, Ontario, which did damage estimated at \$25,000.

Passerby Spots Theatre Blaze

Serious damage to the Hollywood Theatre, Toronto was avoided when a passerby noticed the smoke and turned in an alarm. Firemen put out the blaze.

OLD-TIME IDEAS

(Continued from Page 1)

more blase as time went on, sometimes talking about a top-quality film with indifference afterwards.

The best time for the preview it at about 8:30 p.m. on a day near the close of the run of the regular feature. The audience is bright and fresh and gets its best reaction then. Any kind of a good picture gets a hand and is talked about later.

Several major distributors have said okay to making their features available for such premieres.

The personal appearance idea has come back strongly as was shown in leading Canadian cities through the recent visits of Richard Todd and Jack Webb, both through Warner Bros. Not only did press, radio and TV give them all the attention they desired, but the two appearances in each theatre drew lineup business and gave the boxoffice lasting strength.

Todd was here to help The Dam Busters, an AB-P production distributed on this continent by Warners, and Webb came in support of his Pete Kelly's Blues. It's a little easier to get stars for p.a.'s now, since so many of them have an interest in the pictures in which they appear. Canadian distributors have been quick to recognize the outstanding response to the personal presence of a picture's leading player. It also helps future features in which he appears if they have any measure of quality.

Soon due in Toronto, Montreal, Winnipeg and Vancouver is Cary Grant, who will take some bows in front of Alfred Hitchcock's newest VistaVision feature for Paramount, To Catch a Thief, in which he stars.

It may be that other ideas that haven't been used so often in recent years can be brought back with the same good results.

EXCLUSIVE CANADIAN DISTRIBUTORS FOR

Century

PROJECTION & SOUND EQUIPMENT

CENTURY is a name that is solidly established through years of theatre experience—it assures you of the finest quality projection and sound equipment. DSEL stands for service that keeps your box office always open for business.

DSEL is also headquarters for Altec Stereophonic Sound—Wide Screen Equipment—Generators and Rectifiers—All Projection Requirements—Cycloramic Screens.

DOMINION SOUND Equipments Limited

HEAD OFFICE: 4040 St. Catherine Street West, Montreal.
BRANCHES AT: Halifax, Saint John, Quebec, Montreal,
Ottawa, Toronto, Hamilton, London, North Bay, Winnipeg,
Regina, Calgary, Edmonton, Vancouver.

DS-55-23



Short Throws

ODEON Theatres has taken over the Elmwood in London, Ontario and is at present extensively redecorating the house, and adding a new marquee. It will be reopened the beginning of September under its new name, Odeon Hyland, and, like its famed namesake in Toronto, will operate an art policy. A great deal of interest was created in this policy by Richard Newman of the London Free Press, who polled readers about it. Opening film will be JARO's Above Us the Waves, which was recently premiered aboard three RCN ships on Lake Ontario.

FOUR charges of arson were laid against a 24-year-old usher at Loew's Theatre, Toronto, after he discovered four mysterious fires and reported them to the manager. He was commended on his alertness when he discovered the first fire, but when he found three more blazes in one day he was questioned by police and arrested.

ENTIRE edition of The American Weekly of September 25 will be devoted to the motion picture industry—the fourth annual supplement of its kind. Thousands of copies come into Canada in the various USA Sunday papers that cross the border.

Editor Ernest V. Heyn commented that "There's no question in my mind that motion pictures are a prime enthusiasm of the American family. Since it is the expressed editorial intent of The American Weekly to meet the enthusiasms of the American family, we consider it our responsibility to provide this dramatic coverage of the films."

OBJECTS and aims of the Canadian Legion are the subject of a 16 mm. color film just completed by Crawley Films. Directed by Philip Wiegand, it tells what the Legion does for the veterans of two wars and how the sale of poppies helps indigent ex-servicemen and veteran's widows and children. Clips from actual war films were included in the short, which will be shown to the public.

PRODUCTION is under way in England at the UK JARO studios on The Feminine Touch, based on the book, A Lamp Is Heavy, by Canadian-born Sheila McKay Russell. Being filmed in color with Belinda Lee and George Baker starring, the picture is based on Miss Russell's experiences, as detailed in the novel, in Calgary as a registered nurse — during training, after graduation and on the staff of a hospital.



POSTER ROOM of 20th-Fox will move from its ground-floor location in the Bond Street HQ to the below-ground premises formerly used for that by MGM at 277 Victoria. Fox will also utilize the vaults for its accumulation of features, now in storage . . . *There's danger of Cass congestion On the Square.* Fox's Jerry has been switched from the Saint John sales staff to the Toronto one. He's No. 4 of the family in film biz, two of whom are with MGM. The late Ted Gould, when MGM sales chief, cracked: "I'm up to my assets in Cassettes" . . . *Dick Newman, London Free Press* celluloid assayer, off the HMS Wallaceburg, stopped in town to accept Sam Glasier's invitation to see *Love Is a Many-Splendored Thing*, a Hong-Kong love story that could be called *Three Yen in a Fountain* just to describe its type of BO power. A beautiful, beautiful picture in soul and scensics. Dick, by the way, got his first whisk-through our subway, escorted by Ken Johnson and Jack Karr . . . *The Constant Husband*, in which Rex Harrison has amnesia and eight wives, just did 12 weeks at the International Cinema. They should have called it *I'm a Fugitive from a Gorgeous Jane Gang* . . . A full-page tribute to Dan Krendel as the Heart Award winner was overlooked by the printer of the Variety ball game souvenir program.



THE HARRY MANDELLS are rightly proud of their Peter, who knocked off 11 firsts and one second in his Senior Matric exams . . . *J. V. McAree* re the mystery story: "As someone said, the ultimate in puzzles will be reached when the murderer turns out to be the reader." Now there's a plot for you . . . *Now that Marilyn Bell has conquered Lake Ontario and the English Channel, the joshers say that next she'll swim Niagara Falls—upward* . . . *Harry Reifel's Alberta Distillers* made its first profit since 1946, some of the credit being due, no doubt, to the Oscar Hanson organization for putting over Rock Mount, Grey Cup and other AD brands in Ontario, where Ed Harris heads sales . . . "Television: Something to put on radio so that folks can see that things are really as bad as they heard they were" — Morton Thompson in *Joe, the Wounded Tennis Player* . . . Ed Parker, one-time NFB staffer, resigned as director of Ryerson's graphic arts' school to become p.r. officer for Technical Mine Consultants . . . *Two of Dot and Win Barrons* four beauties will be married at a single ceremony in Our Lady of the Assumption on September 17. Arnida Terese will be married to Donald Frank Cleminson and Angela Maria to Lawrence McNair Lancefield. Arnida is Win's secretary at Paramount . . . *London's Hume Cronyn and wife Jessica Tandy* open in *A Day by the Sea*, a new play, at the Geary, San Francisco on September 5 . . . Most frightening phrase I know: "WW III."

MANAGER OF a local theatre which programs a weekly sneak preview wondered how come so many patrons knew what they were going to see before entering. He learned how come when his eye caught several teenagers lounging out front until the Mavety man arrived, then copying the title off the can . . . *This is for fishermen:* Doug Miller of Central Y, an aqualung-and-fin expert, went worm-on-hook fishing from the floor of Otter Lake and caught some black bass. He just walked in among them with three feet of line. The bass did nothing but watch the worm until some small fish nibbled without harm, then they struck. Some snapped the line, the fish being harder to handle down there. Worm-on-hook fishing underwater is a Smith discovery and when Doug came up carrying his first black bass, a real fat one, the shore fishermen threatened to give up the sport. Doug says he is going to take a comfortable armchair down into the cool, clear water and fish away the hours next trip . . . *The George Altmans'* 14-year-old Terry will have an uncomfortable three months with a hip he just broke at camp . . . *Walter Manley* just figured out how to get from King and Yonge, Toronto, to Times Square, NY, by subway. You change twice: once at the Union Station here and again at Grand Central, NY . . . *Patrons at the University* were uproariously puzzled at the *Ulysses* trailer. The dialogue just wasn't for Ulysses and the one-eyed monster, Cyclops. It seems that the lab had put the dialogue for the trailer of that moppet romp, *The Private War of Major Benson*, on the *Ulysses* one!

News Clips

Charles Bruyere is now managing editor of *Le Droit*, Ottawa French-language daily . . . MGM will premiere *Oklahoma!*, its Todd-AO big-screen production, in the Rivoli, NY on October 11. The picture, which represents an investment of \$10,800,000 and a negative cost of \$6,800,000, uses single strip 70 mm. film and has six magnetic sound tracks for full stereophonic sound. It was screened for 500 persons recently . . . Lowell Calvert, 63, a veteran distribution executive, died in Mount Vernon, NY recently. He was Howard Hughes' eastern representative.

Walt Disney has scheduled 19 theatrical film projects through to 1958. At present his studio staff gives 85 per cent of its creative time to TV . . . Publisher of the *Hamilton News* is now Tom Dwan, who has succeeded as publisher and general manager of the *Sarnia Observer* by Brian G. Shellen . . . Warner Bros. is hiring extras in St. John's, Newfoundland for a scene in its *Lindbergh* film. He circled the city on his flight toward the ocean . . . Kids check their guns at the door of the Bow, Bowness, Alberta for matinees and the result, say Mr. and Mrs. George Smith, is less noise.

Five-theatre Foto-Nite in Ottawa last week offered \$3,150, of which \$1,650 was in cash and the rest in donated goods, for two names drawn . . . Subject of argument in Australia is whether parking meters hurt cinema attendance . . . Canada-World Productions has been founded by Harry Rasky, former news features chief at CBC, who has just returned from six months abroad . . . Michael Langham has succeeded Tyrone Guthrie as artistic director of the Stratford Shakespearean Festival . . . Screen Actors Guild will seek extra revenue from theatre reissues.

Transatlantic TV may be a reality in five years, Henry Cassirer of Unesco's television department thinks. Laying operations for the first Atlantic telephone cable began from Newfoundland recently . . . Toll TV —Threat or Promise? is the title of an article in *Saturday Night* by Walter A. Dales, who suggests that while the toll-TV controversy rages in the USA, Canada may quietly begin some sort of telemetering . . . USA film exports to Spain were halted by Motion Picture Export Association members when the Government ordered distributors to handle one Spanish film for four foreign ones. This is outside the terms of the recent agreement.

PARAMOUNT LANDSLIDE IN AUDIENCE AWARD NOMINATIONS BY THE MEN WHO "BUY 'EM AND BOOK 'EM"!

LEADING
CONTENDERS
IN THE NEXT
VOTING:
**Paramount's
SUMMER-
AND-FALL
BLOCKBUSTERS:**

ALFRED
HITCHCOCK'S
**TO CATCH
A THIEF**
COLOR BY
TECHNICOLOR

VISTAVISION

**THE
GIRL
RUSH**
COLOR BY
TECHNICOLOR

VISTAVISION

ALFRED
HITCHCOCK'S
**THE
TROUBLE
WITH
HARRY**
COLOR BY
TECHNICOLOR

VISTAVISION

Paramount swept 5 out of 10 Best-Picture nominations in the biggest award news that ever made national headlines. The men who know motion pictures best—the exhibitors of America—voted this fabulous tribute to Paramount's leadership. Now while the headlines are hot is the time to play or re-play these five great winners while they ride the crest of this new wave of nationwide interest . . .

BALLOT



IRVING BERLIN'S

WHITE CHRISTMAS

COLOR BY TECHNICOLOR



PERLBERG-SEATON'S

THE COUNTRY GIRL



SABRINA



ALFRED HITCHCOCK'S

REAR WINDOW

COLOR BY TECHNICOLOR



PERLBERG-SEATON'S

THE BRIDGES AT TOKO-RI

COLOR BY TECHNICOLOR

THE SEVEN LITTLE FOYS

COLOR BY
TECHNICOLOR

VISTAVISION

YOU'RE NEVER TOO YOUNG

COLOR BY
TECHNICOLOR

VISTAVISION

WE'RE NO ANGELS

COLOR BY
TECHNICOLOR

VISTAVISION

STRATEGIC AIR COMMAND

COLOR BY
TECHNICOLOR

VISTAVISION

ULYSSES

COLOR BY
TECHNICOLOR



more about how and where archive material may be obtained and cared for, as well as the variety and character of such films, is contained in an excellent memorandum on the subject, the work of Dr. J. Roby Kidd, director of the Canadian Association for Adult Education. Dr. Kidd, one of the founders of the Canadian Film Awards and an authority on utilization of film for teaching, has permitted only private circulation of the memorandum, a detailed study to which he has added appendices of old films from several sources.

Efforts are being made to interest the federal government in a film archive and film societies, the Canadian Picture Pioneers and other non-industry and industry organizations have expressed support for the idea. Some years ago the International Conference of Artists in Venice urged the establishment of film archives in all countries. In the USA selected titles are deposited with the Library of Congress, since in 1912 the law requiring a print of each film was suspended.

Before 1912 producers, to meet the requirement, made paper still photos of each frame, these being about two inches wide. These were discovered several years ago and the work of restoration begun while still possible. Kemp Niver of Primrose Studios evolved a process that not only made it possible to transfer the images to film but eliminated the old-time flicker as well. This brought him an honorary Academy Award.

Great Britain, through the British Film Institute, has had a film archive project for 15 years and the British government provides an annual grant. Its aims are (1) To encourage the development of the art of the film, to promote its use as a record of contemporary life and manners and to foster public appreciation and the study of it from these points of view; (2) To explore and promote new or extended uses for the film; and (3) To encourage, support and serve other bodies working in the same field.

Britain's National Film Archive, which contains about 6,000 films representative of film art and national history, has been given increased autonomy within the British Film Institute and greater financial support has been asked from the government and the industry for its expanded program. The Kinematograph Weekly of London, in an editorial urging support, observed that "The preserved film is the most graphic form of record of not only the art in the film, but also of national history, the country's way of life, its scientific, industrial and sporting accomplishments."

In his latest book, *The Film*

Film Restoration

(Continued from Page 1)

and the Public, Roger Manvell, British authority, writes: "The dignity and status of the film as a form of art and a medium of record demand that the wilful destruction of films should be prohibited, in the interests of both the film-maker and the public. Each country must create its own legislation to effect the preservation of its films. There is no time to lose, for the life of a film is far less than that of a human being." In the supplement to Manvell's work Denis Forman, director of the British Film In-

ture Herald, 1952, that efforts were being made to establish a film archive in Canada. He observed:

"It will be of interest to see more persons intimately concerned with the industry become constructively active. Up there as here genuine institutional interest is too often entirely external to the business. The surviving pioneers and their successors, wherever you find them, are interested in the yesterdays more for the occasions of socializing than for preserving the

Why An Archive?

In 1946 Luther H. Evans, the Librarian of Congress for the United States, addressed the National Board of Review of Motion Pictures on the subject: The Library of Congress Accepts the Liveliest Art. He spoke of the 1894-1912 paper print collection of 3,500 titles as "the incunabula of the motion picture industry" and said that during the summer of 1943 the late President Roosevelt told the then Librarian, Archibald Macleish, that he was definitely interested in the preservation of motion pictures and asked that steps be taken.

In the course of his speech Mr. Evans spoke these words, which should be of the same interest to Canadians:

"This brings us, therefore, to the consideration of the ultimate uses such collections may serve. Certainly the historian should be served: no medium records our comings and goings quite so graphically and I hope faithfully as does the motion picture. Even the producer may turn historian on occasion with profit to himself and craft. But the historian is not the only one interested; there are many others with interests which must be heard. In our policy statement on selection appear these words: 'These others would include students of the manifold arts as reflected in motion pictures, such as music, the dance, make-up, costuming, speech, and drama in general; scientists and technicians having an interest in optics, electronics and photo-chemistry; sociologists and psychiatrists interested in human behavior, business men contemplating investments; public leaders and public officials who may want to mobilize our national resources through the use of this medium in some great crisis; producers looking for research material as well as actual footage on non-restricted films; and taxpayers in general who may be motivated solely by a curiosity in life as mirrored on the screen.'"

stitute, discusses the work of the BFI and gives a half-dozen pages to the National Film Archive, saying: "The method of selection has been aimed at fulfilling three principal objects: To provide a record of contemporary life and manners for the social historian; to survey the development of science and technology; and to preserve for posterity an anthology of films which reflect the development of the art."

The New York Museum of Modern Art is running a special series of screenings for its Film Preservation Fund. The proceeds will go to aid the work of transferring films from the old perishable nitrate stock to the new triacetate which, it is claimed, will last 400 years.

In Canada? There is little to brighten those who believe that the motion picture is an unique and invaluable form of record, as vitally needed as any other and superior to most. The late Terry Ramsaye, author of the outstanding history of the motion picture, *A Million and One Nights*, noted in the Motion Pic-

tradition of the institution. Here in the States the principal effort is left to such organizations as the Museum of Modern Art and the Eastman House in Rochester, both, incidentally, doing admirable jobs."

A committee for a Canadian film archive was established some years ago but has remained inactive. To this committee Associated Screen News donated in 1948 a print of Carry On, Sergeant, a full-length feature made in Trenton, Ontario in 1928. This came to ASN when the Province of Ontario years ago sold its accumulation of 8,000 feet of film. Carry On, Sergeant was saved but many subjects that would be valuable today were scrapped for their silver content. At the time there was no thought of an archive.

In 1952 Ralph Ellis, National Film Board representative, was in St. John's, Newfoundland, and there he heard about some cans of film that had reposed in a fish storage for many years. He acquired them. Thus was found a print of the feature motion

picture, *The Viking*, made in 1931 under the sponsorship of the friends of Sir Wilfred Grenfell, the Labrador humanitarian, as a picture of life among the sealers. There is a prologue in which he tells of his work and of the tragedy that followed the making of this remarkable picture, for its director was killed in an explosion of the ship which gave this early talkie its title. The NFB gave the film special care.

Many films were made in Canada by Canadians and Americans, some in the class of the one Thomas Edison made for Massey Harris in 1898 to demonstrate the uses of the binder. Any chance of salvaging them as records for the youth of tomorrow will soon be gone forever. Sponsored and voluntary research is necessary. So far Dr. Kidd, through his organization, has been the best friend the project has had. He has devoted much time to visiting the British Film Institute and the Library of Congress while in London and Washington on other projects and minor research has been inspired by him.

In the up-to-1912 list of Library of Congress titles are 31 dealing with Niagara Falls, 15 with the Rockies, six with public events, ten with travel pictures, four with military doings, two with historical pageants, 14 with the Klondyke, ten with sports, two with story films and many with miscellaneous subjects.

There are films of Canadian infantry leaving for the Boer War, the 300th anniversary celebration of Quebec's founding in 1608, Gold Rush scenes, Tommy Burns winning the heavyweight championship, Montreal and Quebec fire departments, and Marie Dressler. There are 41 titles of Mary Pickford films.

Post-1912 Congressional Library titles are of Jimmy McLarnin of Vancouver winning the world's welterweight boxing championship, ten of short subjects made from 1914 to 1920 by Thomas Edison Inc., those of a dozen features before sound, and others for travelogues. There are interesting subjects among the newsreels predating the 30's: Airviews of Winnipeg in 1922, the only newsreel film of Sir Wilfred Laurier known to exist, Grey Cup football, opening of Hart House at the University of Toronto and 1923 personalities interested in the possibility of a St. Lawrence Seaway.

Indeed, the establishment, organization and administration of a Canadian film archive is not a simple matter but it is essential that it be activated soon. Our yesterdays will lead us to the world of tomorrow. The record of how we got there will be both interesting and important.

THE NIGHT HOLDS TERROR

with Jack Kelly, Vince Edwards, Hildy Parks, John Cassavetes, David Cross.
Columbia 86 Mins.

TRI-TALENT STONE HAS DELIVERED A SUSPENSEFUL AND ABSORBING MODEST PRODUCTION, BASED ON AN ACTUAL CALIFORNIA KIDNAPPING.

A small, but impressive production, *The Night Holds Terror* was produced, directed and written by Andrew Stone. Based on an actual kidnapping case, the screenplay relates in detail how a small family was kept in terror for many hours before the hoodlums were rounded up and jailed by police.

Aircraft worker, Jack Kelly, picks up a hitch-hiker on his way home from work only to find the boy, Vince Edwards, a member of a trio (John Cassavetes, David Cross), who have planned to rob him. Finding only a few dollars in his wallet, they threaten to kill Kelly, until one decides they will need him to sell his car.

When the dealer can produce only half of the cash, promising the rest in the morning, the trio decide to hide out at Kelly's home. Terrifying his wife and children, they leave to collect the rest of the dealer's cash but to insure silence, take Kelly with them. His wife, Hildy Parks, threatens to phone the police if Kelly's not freed in half an hour. Through an enormous police dragnet, and the painstaking co-operation of the phone company, the hoodlums are apprehended, and Kelly lives to see them jailed.

CAST: Jack Kelly, Hildy Parks, Vince Edwards, John Cassavetes, David Cross, Edward Marr, Jack Kruschen.

CREDITS: Producer, director, writer, Andrew Stone; Photography, Fred Jackson, Jr.; Editor, Virginia Stone.

DIRECTION: Very Good.

PHOTOGRAPHY: Neat.

PETE KELLY'S BLUES

with Jack Webb, Janet Leigh, Edmond O'Brien, Peggy Lee.
(CinemaScope-WarnerColor)

WARNERS 95 Mins.
AIMED PRIMARILY AT JAZZ FANS, THIS EXCITING PRODUCTION SHOULD PACK 'EM IN ALL OVER THE COUNTRY. WEBB'S DIRECTION, ROSSON'S PHOTOGRAPHY ARE OUTSTANDING ASSETS.

A Dixieland delight, *Pete Kelly's Blues* will certainly have every jazz fan in the country hollering for more.

Master technician Jack Webb, who directs as well as stars as Pete Kelly, has handled his fellow cast members expertly. They include Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine, Lee Marvin and Ella Fitzgerald.

Hal Rosson's CinemaScope-WarnerColor photography is an obvious selling point, blending striking colors with highly unusual effects.

CAST: Jack Webb, Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine, Lee Marvin, Ella Fitzgerald, Martin Miller.

CREDITS: A Mark VII, Ltd. Production; Director, Jack Webb; Photography, Hal Rosson.

DIRECTION: Solid.

PHOTOGRAPHY: Real Gone.

To Star In Fox's 'Carousel'

Frank Sinatra and Shirley Jones will star in Fox's *Carousel*.

'The Gamma People'

Eva Bartok, Hungarian actress, has been signed by Irving Allen and A. R. "Cubby" Broccoli to a two-picture contract with Warwick Productions and draws the feminine lead opposite Paul Douglas in the Columbia release, *The Gamma People*. She replaces Patricia Medina, previously announced for the part but now unavailable due to a new starting date.

THE PRIVATE WAR OF MAJOR BENSON

with Charlton Heston and Julie Adams.
Empire-Universal 100 Mins.

WHOLESOME, SURE-FIRE, HUMAN-INTEREST COMEDY SHAPES UP AS A GENUINE "SLEEPER." HESTON CLICKS SOLIDLY IN FIRST COMEDY ROLE.

The *Private War of Major Benson* is a wholesome, sure-fire, human-interest comedy, with the only "war" involved being in the hard-boiled soul of Maj. Barney Benson, whose outburst in print of his opinion of "kid-glove" handling of rookies in training incurs the displeasure of top "brass" at the Pentagon. So he is "exiled" to a military academy, where he's assigned to the job of restoring the ROTC rating.

The fun begins when he realizes the student body ranges in age from 6 to 15 and that it's a religious institution conducted by an order of Nuns. The story concerns the way Major Benson (Charlton Heston in his first comedy part, and giving possibly the best performance of his career) is changed into a human being by the students (especially the six-year-old "Tiger" Flaherty, played by the screen's newest moppet scene-stealer, Tim Hovey); by the influence of the nuns whom he calls "the ladies," and by a charming, casual romance.

It has the same charm and appeal which *Going My Way* had, though not at all like that motion picture in content.

CAST: Charlton Heston, Julie Adams, William Demarest, Tim Hovey, Nana Bryant, Tim Considine, Sol Mincio, Milburn Stone.

CREDITS: Producer, Howard Pine; Director, Jerry Hopper; Screenplay, William Roberts and Richard Alan Simmons; Original Story, Joe Connelly and Bob Mosher; Photography, Harold Lipstein, ASC.

DIRECTION: Superb.

PHOTOGRAPHY: Excellent.

U-I Preparing 36 Films In 1955-6

Empire-Universal Films, which distributes the product of Universal-International in Canada, will get 36 features from the latter company when its 1955-56 production year is completed. This program beginning on November 1 for the fiscal year, will represent an increase of 25 per cent over the previous 12-month output, which came to 29. Twenty of the 1955-56 features will be produced on big budgets.

Described as the company's most ambitious program of top-budget productions in Universal's modern history, the schedule was formulated in top-level executive meetings recently concluded at the studio.

Of the 36 pictures planned, 27, or three-quarters of the output, will be in color. Program will set three new records in the studio's 10-year modern history, topping the previous number of pictures filmed, as well as from the standpoint of expenditures involved, and in scope of product.

Conferences setting up the program were presided over by Milton R. Rackmil, president, and attended by N. J. Blumberg, board chairman; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production, and David A. Lipton, vice-president.

Dana Andrews In 'Comanche'

Dana Andrews will star in UA's *Comanche*.

OUR BUSINESS

(Continued from Page 3)

that will help their respective businesses as well as the attendances at the local theatres. Or it may come from the distributors in the form of favorable film terms. The distributors will argue that they are presently losing money in the servicing of small towns, and this is true. However, they have not yet made a determined effort to find a way of servicing these small towns at a greatly-reduced cost.

There is another aspect which might be considered. Some small-town exhibitors may have to adopt or revert to the use of 16 mm. film in order to survive and keep theatres open. There are great savings to be effected in this way and, while this type of exhibition has been looked down upon by our business generally, the economy of the situation may force us to change our viewpoint,

Mr. Exhibitor

1. In June we shipped more Adfilms than ever before in our history.
2. We earned a high percentage of renewal business.
3. We learned 90% of Adfilms' clients prefer dealer signatures (Local tie-in).

Adfilms Limited

Quebec City - Toronto - Edmonton

JACK WEBB'S CANADIAN TOUR

After getting a civic reception in the office of Toronto's Mayor Phillips and meeting with local press and radio representatives, Jack Webb occupied most of the time of CBLT's *Tabloid*, during which he introduced and chatted with writer Richard Breen and musical director Ray Heindorf. In Toronto to make a personal appearance with his record-breaking *Pete Kelly's Blues* at Shea's, the Warner Bros. star drew tremendous crowds. After his theatre appearance he did a four-time repeat from Shea's parking lot for the street jam. This drew a four-column picture in one of the local papers.

Montreal newspapers, radio and TV covered the arrival of United Airlines' Jack Webb Special and Mayor Jean Drapeau had him sign the Golden Book in his office, after which he presented the star with an ashtray bearing the city's coat-of-arms. After the press luncheon he toured Montreal and his personal appearance at the Capitol later drew SRO business in spite of the bad weather.

Milton Pickman of the WB home office in NY accompanied Webb and Irving Herman of the Canadian district joined him for the Canadian appearances.

"Summertime"

is
the



thing
on
Broadway!

ASTOR THEATRE
**"TERRIFIC!
BEST IN
MONTHS!"**
—SAYS VARIETY

...and say the critics:

"Highest rating! Does for Venice what 'Three Coins in the Fountain' did for Rome!"—DAILY NEWS

"Superb...overpowering!"—TIME

"Will be one of the season's most popular film attractions!"—DAILY MIRROR

"A treat on two counts...Hepburn and Venice!"—AMERICAN

"Magnificent feeling and skill!"
—N. Y. TIMES

"Rossano Brazzi should tickle the fancy of any woman!"—NEW YORKER

LOPERT FILM PRODUCTIONS present

katharine hepburn
rossano brazzi
—DAVID LEAN'S
PRODUCTION of
summertime

Color by Technicolor

with DARREN MCGAVIN and ISA MIRANDA • Produced by
ILYA LOPERT Directed by DAVID LEAN • Screenplay by
DAVID LEAN and H. E. BATES Based on Arthur Laurents'
"The Fire of the Cuckoo," produced on the Broadway stage by Robert
Weintraub and Walter Ford • Filmed on location in Venice, Italy

